

FAMILY GUY

"There's Something About Paulie"

Production #1ACX10

Written by

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Created by

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Los Angeles, CA 90035

RECORD DRAFT (BLUE)
October 28, 1998

“There’s Something About Paulie”

CAST LIST FOR #1ACX10:

PETER GRIFFIN.....SETH MACFARLANE
LOIS GRIFFIN.....ALEX BORSTEIN
CHRIS GRIFFIN.....SETH GREEN (SUB: GARRETT DONOVAN)
MEG GRIFFIN.....LACEY CHABERT (SUB: ALEX BORSTEIN)
STEWIE GRIFFIN.....SETH MACFARLANE
BRIAN GRIFFIN.....SETH MACFARLANE
ALEX.....KEVIN M. RICHARDSON (SUB: RICKY BLITT)
ANGELA BASSETT.....TBD (SUB: ALEX BORSTEIN)
BACHELOR #1.....TBD (SUB: GARRETT DONOVAN)
BACHELOR #2.....SETH MACFARLANE
BIFF.....BOBBY COSTANZO (SUB: DANNY SMITH)
BIG FAT PAULIE.....MICHAEL CHIKLIS (SUB: RICKY BLITT)
BRIDE.....TBD (SUB: ALEX BORSTEIN)
CAR COMPUTER.....TBD (SUB: DANNY SMITH)
CLERK.....BOBBY COSTANZO (SUB: MIKE HENRY)
CLEVELAND.....MIKE HENRY
CONTESTANT.....TBD (SUB: ALEX BORSTEIN)
DAVID SCHWIMMER.....TBD (SUB: SETH MACFARLANE)
DEALER.....TBD (SUB: DANNY SMITH)
DHARMA.....TBD (SUB: ALEX BORSTEIN)
DON.....ALAN KING (SUB: DANNY SMITH)
DON’S ASSISTANT.....MICHAEL CHIKLIS (SUB: STEVE CALLAGHAN)
DRAMA TEACHER.....SETH MACFARLANE
FAT MAN.....KEVIN M. RICHARDSON (SUB: ANDREW GORMLEY)
GREG.....SETH MACFARLANE (SUB: GARRETT DONOVAN)
GROOM.....SETH MACFARLANE
HEAVYSET GUY.....SETH MACFARLANE
KEVIN.....TBD (SUB: SETH MACFARLANE)
LOUIE.....BOBBY COSTANZO (SUB: DANNY SMITH)
MANAGER.....SETH MACFARLANE
SALESMAN.....TBD (SUB: DANNY SMITH)
TONY.....TBD (SUB: SETH MACFARLANE)
TRAVIS.....TBD (SUB: RICKY BLITT)
WHOOPI GOLDBERG.....TBD (SUB: ALEX BORSTEIN)
WOMAN.....TBD (SUB: ALEX BORSTEIN)

ACT ONE

EXT./ESTAB. GRIFFINS' HOUSE - EVENING

INT. GRIFFINS' LIVING ROOM - EVENING

Lois is lying on the couch, exhausted. Meg and Chris are there. Stewie walks over to Lois and throws a lamp at her.

STEWIE

Wakie, wakie, worthless domestic.

Time to make the inedible gruel.

LOIS

Mommy wants to rest for a few more minutes, honey.

STEWIE

Oh, Mommy shall "rest" for a good deal longer if she doesn't rise OFF HER CORPULENT POSTERIOR AT ONCE!

(THIS HAS NO EFFECT) Waaaaaaaaaaa. (NO EFFECT) Blast!

Peter enters holding a lunchbox. He looks at Lois.

PETER

Geez Lois, what are you doing lyin' on the couch at this hour? Have you been drinkin'?

LOIS

Peter! You know I never drink.

PETER

(SLOWLY) Sure you don't.

LOIS

Peter, we need a second car. I've been in and out of taxis all day. Stewie had a doctor's appointment, then I had to meet with Chris' teacher. He's having problems in algebra.

CHRIS

I keep drawing my three's backwards.

PETER

Aw, that's okay, son. We'll solve that problem easy as one, two, E.

LOIS

Then I had to pick Meg up after school.

MEG

Our drama club is doing "Death of a Salesman" and I auditioned to be Mrs. Loman.

PETER

Mrs. Loman? Whoa, Meg, you're a little young to be getting married. And we don't know a thing about this Loman guy.

LOIS

Peter, Mrs. Loman is a role in a play. Meg just told you that.

(MORE)

LOIS (CONT'D)

She even used the word "audition."
How could you possibly have
misunderstood?

PETER

(AN AWKWARD BEAT) I, uh, heh, had
something in my ear.

LOIS

(SIGHS) Peter, we really do need
another car. Tryin' to do all these
errands in a taxi is exhausting.

PETER

But you meet such colorful characters
in taxis, like Alex Rieger and Tony
and that crazy cabbie they brought in
the last year.

INT. "TAXI" SET - DAY (CUTAWAY)

LOUIE DEPALMA is in his cage. The CABBIES are lined up in
front of him.

LOUIE

...Rieger, cab 402. Nardo, you and
your luscious melons are in 315. Now
get the hell out of here, ya losers.

TONY

Louie, what about the new guy?

LOUIE

No way, Banta. He's a nut job.

ALEX

C'mon, show a little compassion for
once in your miserable life!

LOUIE

Okay, but it's your funeral. (INTO
MICROPHONE) Bickle, cab 302.

TRAVIS BICKLE from "Taxi Driver" (in a mohawk) walks over,
holding a gun.

TRAVIS

They all come out at night... Whores,
pimps, sitcom actors --

Travis **opens fire** on the cabbies.

INT. GRIFFINS' LIVING ROOM - EVENING (BACK TO SCENE)

LOIS

Peter, please. I saw an ad for a
used car that would be perfect--

PETER

Oh, no, Lois. A guy at work bought
a car out of the paper. Ten years
later, Bam! Herpes. I'm buying our
car from a dealer and that's that.

Peter walks out.

EXT. USED CAR LOT - EVENING

Lois and Peter stand with an oily-looking SALESMAN.

SALESMAN

(AMERICAN ACCENT) Hello, my name is
Henri. That's French for "you should
buy that expensive car over there."

PETER

Really? Okay.

Peter takes out his wallet. Lois puts her hand on it.

LOIS

Peter, we can't afford that one.

(POINTS) But this one would be perfect for us. It's safe and reliable and within our budget.

PETER

Lois, please. Nobody knows cars like the French. You know, France is the home of the Grand Prix. ("PRICKS")

LOIS

But it has dents. (LOOKING CLOSER)
And there's a band-aid on the steering wheel.

Peter ignores her and just hands his wallet over to Henri.

PETER

Wrap it up, Frenchy.

EXT. USED CAR LOT - MOMENTS LATER

Peter and Lois are in the car.

PETER

Let's see what this baby can do.

As soon as they drive off the lot, the car **breaks down**.

PETER (CONT'D)

(OFF LOIS' GLARE) Well, uh, I'm sure the dealer will take care of it.

Behind them, the dealership **collapses**.

EXT./ESTAB. GRIFFINS' HOUSE - EVENING

EXT. GRIFFINS' DRIVEWAY - SAME

Lois watches as a tow truck unhitches their new car. Peter walks over with a saw and a hammer.

LOIS

You're not going to try to fix the car yourself, are you?

PETER

(SARCASTIC) No, Lois, I'm going to take it to a qualified mechanic.

LOIS

That's exactly what you should do!

Peter opens the hood and **hits** the car with the hammer. A second later, the engine **bursts** into flames. Then, two of the doors **fall off**. Peter turns to Lois.

PETER

Hehehe.

INT. PETER & LOIS' BEDROOM - NIGHT

Peter and Lois are in bed. Lois has her back to Peter and is lying far away from him. She looks steamed. Peter **sighs**.

PETER

Lois, this is crazy. There's no way we're gonna be able to have "maritals" with you lying all the way over there.

LOIS

I am very upset with you right now.

PETER

Okay, so I tried on your bra. The fellas were putting on a show! I didn't think I'd make a good Gigi either, but god help me, I was flattered.

LOIS

(BEAT) Peter, I'm upset because you never listen to me. This is Atlantic City all over again.

INT. CASINO - DAY (FLASHBACK)

Lois stands behind Peter at a blackjack table.

DEALER

You've got twenty.

PETER

Hit me.

LOIS

Peter, don't.

PETER

Hit me.

The dealer hands him an ace.

DEALER

Twenty-one!

PETER

Hit me.

LOIS

Peter...

PETER

Hit me.

The dealer gives him another card.

DEALER

That's thirty.

PETER

Hit me.

INT. PETER & LOIS' BEDROOM - NIGHT (BACK TO PRESENT)

LOIS

A marriage is a partnership. We need
to work as a team, Peter.

PETER

We do. What about the time we cooked
that lobster together?

INT. GRIFFINS' KITCHEN - DAY (FLASHBACK)

As in "Annie Hall," Lois is standing in front of a huge pot
of boiling water, dressed in baggy clothing like Diane
Keaton. Peter reaches toward the pot, then starts to squirm.

LOIS

Come on, honey. Pick up the lobster.

PETER

(A LA WOODY ALLEN) I can't... What,
what, are you crazy? This lobster is
the size of a Buick. Here, you take
it, you crazy shiksa.

Peter throws the live lobster at Lois. The lobster wraps its
claws around Lois' neck. She **screams** in agony.

INT. PETER & LOIS' BEDROOM - NIGHT (BACK TO PRESENT)

PETER

Aw, you're just upset about the car.
Don't worry. (KISSES HER) I'll think
of a way to fix it.

LOIS

No, we'll think of a way to fix it.
I'm tired of being left out of all
our decision-making.

PETER

Okay, honey. (KISSES HER) Why don't
we talk about this when you're sober.

On Lois' long-suffering look, we CUT TO:

EXT./ESTAB. CLEVELAND'S DELI - NIGHT

INT. CLEVELAND'S DELI - SAME

Peter is sitting in a booth as CLEVELAND comes over and hands
him a menu.

CLEVELAND

Hey, Peter. Hope you're hungry. I
over-ordered kreplach. (SHAKES HIS
HEAD) Live and learn. (CHUCKLES)

PETER

(CHUCKLES, THEN ABRUPTLY:) Can I
borrow several thousand dollars?

CLEVELAND

Oh, Loretta's got most of our money
tied up in stocks and such.

PETER

Aw, crap. My car's wrecked. How'm
I supposed to fix it without your
money?

KEVIN, a scary-looking guy in the next booth, leans over.

KEVIN

Why don't you just get a new car?

PETER

Excuse me, scary-looking guy, but
this is a private conversation.

KEVIN

I'm just sayin' that me and my
associates'll steal your car and,
ipso facto, your insurance company'll
buy you a new one.

CLEVELAND

We appreciate the gesture, but--

KEVIN

Who are you?

CLEVELAND

Well, I'm the proprietor of this deli.

KEVIN

Butt out, Schlomo. (TO PETER) All I
need is your address. You can jot it
down on the back of my gun.

PETER

Wow, this seems too good to be true!

Peter writes his address on Kevin's gun. Kevin **kisses** Peter on both cheeks and exits. Peter turns to Cleveland.

PETER (CONT'D)

Is it just me, or is there something
funny about that guy?

CLEVELAND

Peter, he's in the mob.

PETER

Oh, thank god. I thought he was
hittin' on me.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

Peter and Lois are sitting on the couch watching TV.

INT. "DHARMA & GREG" LIVING ROOM - DAY (ON TV)

DHARMA is standing on the coffee table. GREG smiles.

GREG

Dharma, come down from there. Wow.
I can't get over what a free spirit
you are!

The studio audience **laughs** and **applauds**.

INT. GRIFFINS' LIVING ROOM - CONTINUOUS (BACK TO SCENE)

Peter gets off the couch and races over to the window.

LOIS

Peter, why do you keep looking out
the window?

PETER

I'm... checking for hamsters.

LOIS

What?

PETER

You heard me, Lois. Hamsters. Don't pretend you don't know what they are.

PETER'S P.O.V.: Kevin and A FEW LARGE MEN are out front, breaking into Peter's new car. They make a lot of **noise** as they push it away. Peter smiles. Lois looks up.

LOIS

My god. What was that noise?

PETER

Uh...rowdy...hamsters.

EXT. GRIFFINS' DRIVEWAY - DAY

Peter is standing outside with his family, showing off a brand new, shiny car. Everyone except Lois looks impressed. Cleveland is across the street, watering his lawn. Brian kicks the tires.

BRIAN

Fine machine, Peter.

CHRIS

All right, Dad! Can I rub myself on the seats?

PETER

No.

MEG

Can I drive it?

PETER

Sure, honey. After I'm dead.

Lois pulls Peter aside.

LOIS

Peter, how can we afford this?

PETER

Let's just say the car was a steal.

(WINKS)

LOIS

Say that again.

PETER

The car was a steal. (WINKS TWICE)

LOIS

This time without winking.

PETER

The car was a steal.

Peter face stays perfectly still for a beat. Then, the force of his winking causes his glasses to **snap** in half.

LOIS

Peter...

PETER

Look, Lois, we had a broken car, I did (VERY EXAGGERATED) "something" and now we have a new car. I said I'd handle it and I did.

LOIS

(GRUDGINGLY) I suppose you did. I just wish my opinion mattered to you.

PETER

Well, the important thing is, it matters to you. And that's the greatest gift of all.

Lois shakes her head and walks away. Cleveland walks over.

PETER (CONT'D)

Hey Cleveland, check out my on-board computer navigation system. (CLICKS A DIAL) "Standard."

CAR COMPUTER

Left turn ahead.

PETER

(CLICKS DIAL) "Spanish."

CAR COMPUTER

(SPANISH ACCENT) Va a la izquierda alla.

PETER

(CLICKS DIAL) "Yakov Smirnoff."

CAR COMPUTER

(RUSSIAN ACCENT) In Soviet Russia, car drives you.

CLEVELAND

That's fancy and all, but I don't think you appreciate the severity of your predicament. The people who stole your car are gonna expect some tit for their tat.

PETER

So that guy was hittin' on me!

CLEVELAND

No, Peter, you are in debt to the Mob. That means they can ask you to do anything. (OMINOUSLY) Anything. And if you say no...

PETER

(NERVOUS) What? What if I say no?

CLEVELAND

Peter, please don't challenge the Mob. Their ruthlessness knows no limits. And their wrath also knows no limits. In other words, neither their ruthlessness nor their wrath know no limits. Oh, wait, that was a double-negative. What I meant to say was--

PETER

Aw, you're just trying to scare me. I guarantee you, I'm never gonna hear from those guys again.

INT. GRIFFINS' BATHROOM - EVENING

Peter is on the toilet. Kevin pokes his head in through the bathroom window. (We see Peter from the waist up only.)

KEVIN

Okay, Peter. It is time to repay your favor to the Don.

PETER

(TERRIFIED) Oh, no!

Peter stands up. **ANGLE ON** Peter's feet. We see a small brick fall to the ground.

END OF ACT ONE

ACT TWO**EXT. FEDERAL HILL - EVENING**

Peter and Kevin get out of a car and walk towards a small tavern. On the front of the tavern is a bright red sign that reads, "Mobsters' Bar & Grill."

INT. MOBSTERS' BAR & GRILL - EVENING

Kevin escorts Peter into a very dark tavern populated by a bunch of tough-looking GANGSTERS. Peter looks nervous.

KEVIN

A few things you need to know before
you meet the Don. Do not look him in
the eye. Do not touch his face. You
may kiss his ring, but please, no
tongue.

PETER

(NERVOUS) Is he a friendly Don? You
know, like that Don DeLuise?

KEVIN

Shhhh. (RINGS A DOORBELL, CALLS OUT)
Don, your eleven o'clock is here.

INT. DON'S OFFICE - CONTINUOUS

The DON is sitting behind a massive desk, petting a Garfield doll. He gestures for Peter to take a seat.

DON

I have asked you here tonight so that
you may perform a service--

PETER

(RAMBLING NERVOUSLY) What are you gonna make me do, whack a guy, off a guy, whack off a guy, 'cause I'm married--

DON

Silence. Big Fat Paulie is in town this week to attend the wedding of my daughter. He is a vile, disgusting human being whose very existence offends me.

PETER

And you want me to shoot him twice in the head?

DON

No, he's my wife's nephew. No one has ever been able to stand Big Fat Paulie's company for more than a minute. But you, Mr. Griffin... you will take him to the movies.

PETER

That's it? That's all I have to do?!
(SUSPICIOUS) Wait a second, which movie? Because if it's anything with Greg Kinnear, you can just whack me off right now.

EXT./ESTAB. GRIFFINS' HOUSE - EVENING

INT. GRIFFINS' LIVING ROOM - SAME

Lois is sitting on the couch, playing with Stewie.

LOIS

(RUBBING HER FACE AGAINST STEWIE'S)

Who's my favorite baby? Who's my
favorite baby?

STEWIE

(RUBBING HIS FACE AGAINST HERS) Who

do I want to die a painful death?

Who do I want to die a painful death?

Chris enters.

CHRIS

Mom, Dad called. He's gonna be four
hours late for dinner. He's going to
the movies with Big Fat Paulie.

LOIS

Well, that's just great. First he
buys a new car without even telling
me about it, then he doesn't show up
for dinner and calls two hours later
and doesn't even... (FINALLY, DOING
A DOUBLETAKE) Big Fat Who?

EXT. MOVIE THEATER - NIGHT

Peter is standing in front of a theater with the marquee:
"How Stella Got Her Groove Back 2." He checks his watch and
looks around nervously. Suddenly, a limo drives up and an
unkempt, HEAVYSET GUY jumps out of the back seat. Peter runs
over to him.

PETER

(EXTENDS HIS HAND) Big Fat Paulie?

The heavyset guy **punches** Peter hard in the jaw.

HEAVYSET GUY

The name's Marty, and I'm very
sensitive about my weight.

Marty composes himself and walks towards the ticket window.
A FAT WOMAN gets out of a car. Peter approaches her, still
a little dizzy from the punch.

PETER

Big Fat Paulie?

The fat woman **sprays** mace in his face. Peter stumbles to the
curb and sits down. A FAT MAN looks down at him.

PETER (CONT'D)

(WEAKLY) Are you Big Fat Paulie?

The fat man **kicks** him in the groin.

FAT MAN

I'm Louie Anderson!

Another limo passes in front of the theater and a GUY who's
around thirty pounds lighter than Peter gets out. Peter
looks up at him.

PETER

Are you, please god, Big Fat Paulie?

The guy grabs Peter's head and puts it in a painful wrestling
hold. Then he **sneezes** on Peter's tie and pours a carton of
milk down his pants.

BIG FAT PAULIE

Yeah, I'm Big Fat Paulie.

Peter **laughs** hysterically, then turns to Louie Anderson.

PETER

Now that's comedy, you whiny hack.

Big Fat Paulie smiles at Peter.

INT. MOVIE THEATER - A FEW MINUTES LATER

Peter and Big Fat Paulie are looking for seats. Peter looks down at a seat in the middle row and **sighs**.

BIG FAT PAULIE

What's wrong?

PETER

Someone's sitting in my most favorite
seat.

Big Fat Paulie thinks for a second, then hands Peter a twenty dollar bill.

BIG FAT PAULIE

(SMILES) Go get us one of those big-
ass Kit-Kats. I just got an idea.

Peter smiles and exits up the aisle. Big Fat Paulie walks over to the GUY sitting in Peter's favorite seat and **shoots** his gun in the Guy's general direction. Everyone in the theater sprints for the exit. The MANAGER runs in.

MANAGER

What the hell are you--?

BIG FAT PAULIE

My uncle's in the mob. Start the
movie.

INT. MOVIE THEATER - A LITTLE LATER

The theater is dark and empty except for Peter and Paulie, who share a big-ass candy bar.

INT. STELLA'S HOUSE - DAY (ON MOVIE SCREEN)

WHOOPI GOLDBERG

Girlfriend, you know what time it is?

ANGELA BASSETT

No! What time is it?

WHOOPI GOLDBERG

It's time for you to get your groove
back -- AGAIN!

Angela and Whoopi **high-five** each other.

INT. MOVIE THEATER - CONTINUOUS (BACK TO SCENE)

Peter and Big Fat Paulie **laugh**.

PETER

I think it's time for Whoopi to win
an Oscar --

PETER AND PAULIE

(POINTING AT EACH OTHER) --AGAIN!

They **laugh** some more.

EXT. MOVIE THEATER - NIGHT

Peter and Big Fat Paulie are still **laughing** as they're
leaving the theater.

BIG FAT PAULIE

(WIPING A TEAR FROM HIS EYE) If that
movie doesn't win Best Picture, I'm
gonna have someone killed.

PETER

All I know is you're killin' me!

BIG FAT PAULIE

If you say so.

He reaches for his gun, then points his finger at Peter.

BIG FAT PAULIE (CONT'D)

Gotcha!

PETER

(LAUGHING) Everything he does is gold! Your uncle told me you were vile and disgusting, but he didn't say anything about funny!

BIG FAT PAULIE

Hey, I put the f-u in funny! You know what? You're okay, Griffin.

PETER

Paulie, I think this is the beginning of a big, fat friendship.

MONTAGE:

Peter and Big Fat Paulie's day together, set, for some reason, to the song "Jesse's Girl."

INT. PHOTO BOOTH - DAY

Peter and Paulie are trying to squeeze their bodies into a photo booth. We see the flash. The four photos come out of the slot. All the camera was able to capture was **CLOSE-UPS** of fat body parts: two double chins, two fat bellies smooshed together, two fat asses, etc. Paulie and Peter look at the pictures, delighted.

EXT. BEACH - DAY

Peter is at the beach, digging a moat around a little sand castle. He smiles at Paulie, who's digging a larger hole. Unseen by Peter, he has a body bag he's waiting to bury.

EXT. PARK - DAY

A FATHER is swinging his LITTLE SON by one arm and one leg in a circle, giving him an "airplane ride." The son **laughs**. We **PAN** over to Big Fat Paulie trying to do the same to Peter, who is so heavy he simply bumps around in circles, making a rut. Peter and Paulie **laugh**.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' KITCHEN - SAME

An exhausted Lois dries and puts away her last dinner dish.
Peter enters with Big Fat Paulie.

PETER

Hey, Lois. This is Big Fat Paulie.
He's gonna be joining us for dinner.

LOIS

Dinner was three hours ago.

PETER

Oh. Well, you don't mind making
dinner again, do you?

LOIS

Can I talk to you for a second?

Lois smiles politely at Big Fat Paulie and takes Peter aside.

LOIS (CONT'D)

Peter, you can't just bring company
home at the last second without
calling. I'm getting sick and tired
of you doing everything without
consulting me and --

Lois stops talking and just stares at Big Fat Paulie. He's
standing right between the two of them, eavesdropping.

LOIS (CONT'D)

Uh, do you mind?

BIG FAT PAULIE

As a matter of fact, I do, you crazy
broad.

LOIS

I am not a "crazy broad"...

BIG FAT PAULIE

Sure you are. (RE: PETER) You married
this maroon, didn't ya? Huh? Huh?

PETER

(LAUGHING HYSTERICALLY) Big Fat
Paulie! You are always on!

BIG FAT PAULIE

(TO LOIS) Lighten up, Toots. I
brought dessert.

He holds out a handful of light brown and blue mush.

LOIS

What is that?

BIG FAT PAULIE

What is it? It's pie!

Peter and Paulie **laugh**. Lois just stares, incredulous.
Paulie shoves the pie in Peter's face. They **laugh** harder.

INT. GRIFFINS' KITCHEN - A LITTLE LATER

Big Fat Paulie and Peter are sitting at the kitchen table,
eating away. Chris is eating, too.

CHRIS

Wow. This is great, Mom. We should
have two dinners every night.

BIG FAT PAULIE

(TO CHRIS) You have a pretty good
appetite there, kid. I bet you spend
a lot of time in the john.

Chris nods, proud. Brian glances at Big Fat Paulie.

BRIAN

I'm sorry, what finishing school did
you say you went to again?

Lois gives Stewie his bottle. Stewie watches, disgusted, as Paulie **scratches** his ass, then continues eating his steak and potatoes with his hands. Stewie makes a pained face.

STEWIE

Yes, good heavens! Who taught you
how to eat, Mickey Rourke?... Why do
I know that name? Damn you,
"Entertainment Tonight!"

Meg enters, holding a copy of "Death of A Salesman."

MEG

Mom, you promised to rehearse my
lines with me... (NOTICES PAULIE, A
LITTLE SCARED) Hi.

BIG FAT PAULIE

Hey, girlie.

PETER

This is my daughter, Meg. (PROUD) She
spends even more time in the bathroom
than Chris does.

MEG

Dad!

BIG FAT PAULIE

(OFF HER BOOK) You in a play, chickie?

MEG

I'm just the understudy. My drama teacher didn't think I was good enough to play the part.

BIG FAT PAULIE

You got a picture of this teacher?

MEG

Huh?

LOIS

Peter, when you and, uh, Big Fat are finished, Chris needs help with his algebra.

Peter picks Chris' math book up off the table.

PETER

No problem. See, son, all you gotta do is look up the answers in the back.

Peter flips to the back of the book. Suddenly, the room is bathed in a flashing red light. A **siren** sounds. Peter closes the book quickly. The room returns to normal.

PETER (CONT'D)

Guess they don't let you do that anymore.

CHRIS

Math sucks! (TO BIG FAT PAULIE) My teacher's so mean. He makes me do homework every week.

BIG FAT PAULIE

You got a picture of this teacher?

LOIS

Peter? Living room?

PETER

No, Lois. Kitchen.

He nods his head at Lois and mimes drinking to Big Fat Paulie. Lois grabs Peter and drags him in to:

INT. GRIFFINS' LIVING ROOM - CONTINUOUS

LOIS

Who is this Paulie? Where did you meet him?

PETER

Oh, we go way back. He was, uh, he was my nanny when I was a kid.

LOIS

You two are the same age.

PETER

(BEAT) I met him at the zoo.

LOIS

Peter, will you please listen to me for once? I have a bad feeling about this man. I don't think he's the kind of person we want hanging around our family.

PETER

Lois, you don't know him like I do.

Big Fat Paulie is a class act.

Big Fat Paulie comes in with his shirt half-hiked up.

BIG FAT PAULIE

Hey, Petey, is it okay if your boy
pops my boil?

PETER

Yes, it is. (POINTEDLY, TO LOIS) And
thank you for asking.

EXT./ESTAB. JAMES WOODS REGIONAL HIGH SCHOOL - DAY

INT. MEG'S DRAMA CLASS - DAY

A frightened-looking DRAMA TEACHER walks over to Meg with her
arm in a sling.

DRAMA TEACHER

C-c-congratulations, Meg. You're
going on stage tomorrow night.

MEG

Really?! Wow. Is Michelle sick?

DRAMA TEACHER

(SCARED) No. I just decided you'd be
a better Mrs. Loman. Or Mr. Loman.
For god's sake, I have a family.

Meg looks at her, confused.

INT. CHRIS' MATH CLASS - DAY

Chris walks into his class. He stares at his teacher's desk,
confused. There's a sexy WOMAN sitting there.

CHRIS

Mr. Powell?

WOMAN

Yeah, that's right, kid. (JUST PLAY
ALONG) I'm Mr. Powell.

CHRIS

(BEAT) Oh my god, I'm gay!

INT. PETER AND LOIS' BEDROOM - NIGHT

LOIS

Peter, math teachers don't just disappear. I'm telling you, there's something strange about that Big Fat Paulie.

PETER

Lois! He'll hear you.

PULL BACK TO REVEAL Paulie is in the middle of their bedroom, eating and watching TV. Lois pulls Peter into the hallway.

INT. GRIFFINS' UPSTAIRS HALLWAY - CONTINUOUS

LOIS

Peter, he's a dangerous character. I want him out of our bedroom and out of our lives. Now.

Peter **sighs**.

EXT. GRIFFINS' PATIO - A LITTLE LATER

Peter and Big Fat Paulie stand outside.

PETER

Big Fat Paulie, there's something I gotta tell you. Um... (SEARCHING FOR WORDS) you ever stare up at the night sky and wonder if someone might be looking back at you?

BIG FAT PAULIE

No, but just in case -- (PULLS HIS
PANTS DOWN TO MOON THE SKY) -- look
at this, ya freakin' aliens!

PETER

(LAUGHS) Ha! You mooned the sky.
(THEN) Geez, don't make this any
harder for me.

BIG FAT PAULIE

(PULLING UP PANTS) What's on your
mind, Petey?

PETER

(SADLY) We can't be friends anymore.
Big Fat Paulie sinks on to the porch swing.

BIG FAT PAULIE

Oh.

PETER

I'm sorry...

BIG FAT PAULIE

Hey, forget about it. Story of my
life. People think Big Fat Paulie
comes on a little strong. People
don't "get" Big Fat Paulie. Big Fat
Paulie's complex. Big Fat Paulie
is... like the wind.

Paulie starts to cry. Peter sits on the porch swing next to
him. The frame supporting the swing **buckles** under the strain.

PETER

Aw, geez. Look, it's not you, it's Lois. She doesn't want me hangin' around with you.

BIG FAT PAULIE

(SNIFFLING) Really? You're not just sayin' that?

PETER

No! It's all Lois. If only I'd met you first, but hey, what're ya gonna do?

BIG FAT PAULIE

(CHEERED) So Lois is the problem, huh? Well, I can handle that.

PETER

I knew you could. You're a strong guy.

BIG FAT PAULIE

You bet I am!

He grabs Peter and puts him in a headlock and gives him a **noogie**.

PETER

I can't breathe! I can't breathe!

(LAUGHING) And I am loving it!

The frame **breaks** and the porch swing **crashes** to the floor.

EXT./ESTAB. HIGH SCHOOL AUDITORIUM - NIGHT

INT. HIGH SCHOOL AUDITORIUM - SAME

Peter and Lois are sitting in the audience with a bunch of other PARENTS. Meg is on stage.

MEG

(COULDN'T BE STIFFER) "Willy Loman never made a lot of money. His name was never in the paper. But uh, you know, like attention could be paid."

Suddenly, we **PAN** over and notice one of the "actors" on stage is actually a tall, muscular MAN with a mask on his face.

BIFF

(THICK NEW YORK ACCENT) "People are worse off than Willy Loman..."

Suddenly, "Biff" takes out a gun and **fires** it into the audience. A bullet goes flying right past Lois' head, but Peter doesn't notice. Lois **screams**.

PETER

I know, Lois. I feel like yelling, too. A perfectly good salesman like that becoming obsolete.

INT. PETER AND LOIS' BEDROOM - NIGHT

Lois is pacing around the room. She keeps **shuddering**. Peter is sleeping soundly. Lois pokes Peter in the chest.

LOIS

Peter, how can you sleep after what happened tonight?!

PETER

Aw, c'mon, Lois. Meg wasn't that bad.

Lois walks to the bathroom. The phone **rings**. Peter answers it.

PETER (CONT'D)

Hello?... Hey, Big Fat Paulie! No, Lois isn't dead yet... What do you mean, you're gonna fire that hit man?... What do you mean, you thought she'd be six feet under by now and we'd be able to catch a movie? What...

Peter **gulps**, finally getting it.

EXT. MOBSTERS' BAR AND GRILL - NIGHT

Peter stands on the street corner with Big Fat Paulie.

PETER

You thought I wanted you to whack Lois?

BIG FAT PAULIE

(PUTS HIS HAND UP, SHEEPISH) Guilty.

PETER

Man, that's a funny misunderstanding.

Peter and Big Fat Paulie **giggle**.

PETER (CONT'D)

Listen, it's not too late to have the hit called off, is it?

BIG FAT PAULIE

Yeah.

Peter's face falls. Paulie **laughs**.

BIG FAT PAULIE (CONT'D)

Gotcha!

Peter **laughs** and puts his hands on his hips: "You devil!"

BIG FAT PAULIE (CONT'D)

All I gotta do is make a call.

Paulie takes a cell phone out of his pocket and starts to **punch** in a few numbers. Suddenly, a limo drives by, and **opens fire** with a machine gun. Big Fat Paulie's body begins twitching and jerking as the bullets hit him. He appears to be dancing. (This is shot in an absurdly violent, overly stylized way.) Paulie finally collapses as the limo speeds away. Peter looks down at his corpse.

PETER

Aw, geez. Are you okay?

END OF ACT TWO

ACT THREE

INT. GRIFFINS' KITCHEN - MORNING

Peter and Lois are sitting at the kitchen table. Lois is reading the local newspaper, the Quahog Informant. Peter is reading a box of cereal. Lois drops her coffee.

LOIS

Oh my god, look at this!

Lois shows Peter the front page of the paper. It has a picture of Big Fat Paulie's corpse. Under it is the headline: "Big Fat Mobster Gunned Down."

PETER

(BEAT) Wow. "Fergie Attacked by
Angry Squirrel."

LOIS

Peter, stop making up headlines and
read this. (SEETHING) How could you
bring a mobster into your own home?

PETER

Okay, okay, I'll tell you, but you
have to promise not to get mad. See,
it all started when the mob offered
to get me a new car --

LOIS

What?!

PETER

(CHUCKLES) Boy, if you're upset now,
wait 'til you hear the rest.

(MORE)

PETER (CONT'D)

I was talking to Big Fat Paulie the other day, one thing led to another, and I sorta put a hit out on you.

Lois just looks at him. Peter nods.

PETER (CONT'D)

And that's not even the worst part.

(THINKS) Oh, wait. Yeah, it is. But don't worry. I'll go see the Don and square everything.

LOIS

(BARELY AUDIBLE) How... how could you put a hit... on me?

PETER

You made me a bad hot dog the other day. (OFF HER LOOK, UNDERSTANDING)
Ah. Bad time for a joke.

EXT. FEDERAL HILL - DAY

Peter **scratches** his head, confused. The huge sign in front of "Mobsters' Bar & Grill" now says, "Pet Store, That's It, Pet Store." Peter sees Kevin get out of a car. He follows him inside.

INT. "PET STORE" - DAY

There are several cages in the store. Each one has a cardboard cut-out of an animal inside. Kevin is standing at the counter, talking to a CLERK.

KEVIN

(TO THE "CLERK") I would like a
(MAKES AIR QUOTES) "bunny."

CLERK

What kind of (MAKES AIR QUOTES)
bunny? A semi-automatic bunny or a
hand-held bunny?

KEVIN

Whichever bunny you think is better
for shooting a guy in the head.

Peter walks over to the counter.

PETER

I've been lookin' all over for you.
Where's the Don? I need to talk to
him.

Kevin holds up a sign that says: "The cops have this place
bugged."

KEVIN

(LOUDLY) The Don? I don't know what
you're talking about.

PETER

Aw, c'mon. You know. The Don. The
captain of the mafia.

Kevin holds up another sign: "What are you, a moron?"

KEVIN

(EVEN LOUDER) Peter, there is no such
thing as the mafia.

Kevin reaches into his pocket and hands Peter an envelope.
He holds up another sign. Peter reads it.

PETER

(READING) "The Don's daughter is getting married tomorrow. Here's my invitation. Now get the asterisk-percent-ampersand out of here."

Kevin **whacks** Peter on the head with the sign.

INT. GRIFFINS' LIVING ROOM - DAY

The Griffins (minus Peter) sit on the couch, watching TV.

INT. "DHARMA & GREG" LIVING ROOM - NIGHT (ON TV)

Dharma is standing on the couch. Greg smiles.

GREG

Dharma, come down from that couch.

DHARMA

Uh uh, goofy. Why don't you come up?

GREG

(BEAT) You know what? I think I will!

Greg joins Dharma on the couch. The studio audience **laughs** and **applauds** for a full ten seconds.

INT. GRIFFINS' LIVING ROOM - CONTINUOUS (BACK TO SCENE)

BRIAN

Boy, what a mismatched pair. A free-spirit and a puppet.

Lois paces nervously as Peter enters.

PETER

(HONEY, I'M HOME) Lois? You still alive?

LOIS

Shh. Peter, did you take care of...

(GLANCES AT THE KIDS) that "thing?"

PETER

That "thing?" Oh, you mean the mob
hit on your life?

CHRIS

Mom's gonna get whacked?

STEWIE

(LOOKING HEAVENWARD) Oh god, and I
didn't get anything for you.

PETER

Nah, the hit's still on. But (A BIG
SMILE) I did get us invited to a
wedding. Huh? Huh?

Peter hands Lois the wedding invitation. Lois glances down
at the invitation.

LOIS

Wait a second, Peter. The Don's
daughter's wedding? That's perfect!

PETER

It's not that perfect. The place
will be crawling with Italians. And
we'll probably have to buy a gift.

Lois pulls Peter aside.

LOIS

Didn't you see "The Godfather?" The Don can't refuse a favor on the day of his daughter's wedding.

PETER

So?

LOIS

So? We can ask him for a favor.

PETER

So?

LOIS

So? We ask him to call off the hit.

PETER

So?

LOIS

So? (THINKS) Peter, I don't know how to explain it any clearer than that. We'll go to the wedding and ask them not to kill me.

PETER

You can't go, it's too dangerous. I got you into this, I'll get you out of it.

LOIS

No, Peter. When we got married, we agreed to share our lives, good times and bad.

(MORE)

LOIS (CONT'D)

So we'll solve this problem.

Because, together, we can do
anything. Face any foe! Overcome
any obstacle!

PETER

(GETTING INTO IT) Rent any video!
Dial any phone! And not just our
phone, Lois! Other people's phones!
Decent phones! God-fearing phones!
Phones that everybody else gave up
on, but we knew better, because we're
a team!

BRIAN

What the hell are you talking about?

LOIS

It's okay, Brian. The important
thing is, we're a team!

MEG

Like Romeo and Juliet!

CHRIS

Batman and Robin!

STEWIE

Lyle and Eric!

Everyone looks at Stewie.

STEWIE (CONT'D)

What the devil are you looking at?

They got it done, didn't they?

EXT./ESTAB. QUAHOG STREET - DAY

INT. GRIFFINS' NEW CAR - SAME

Peter and Lois are in their new car, dressed for the wedding.

CAR COMPUTER

(RUSSIAN ACCENT) Turn right at fork
in road. In Soviet Russia, road
forks you.

PETER

Boy, is that gettin' old.

LOIS

I hate this car. (SHUDDERS) It feels
so dirty now.

PETER

(ANNOYED) I know. I think Chris
rubbed around in it last night.

Peter pulls up at the Don's Mansion. They glance over at all
the vicious looking MOBSTERS in attendance and **shudder**.
Peter looks at Lois, worried, and takes her hand.

PETER (CONT'D)

I don't know about this, Lois. What
if something happens to you? I'm too
old to start dating again.

INT. "DATING GAME" SET - DAY (CUTAWAY)

A young attractive CONTESTANT asks the questions.

CONTESTANT

Okay, Bachelors, I'm an ice cream
cone. How are you gonna eat me?

PAN TO BACHELOR #1.

BACHELOR #1

(SEXY) I'd invite my friend Rudy
over, and the two of us would give
you a double dip.

Audience **whoops** it up. **PAN TO BACHELOR #2.**

BACHELOR #2

(SEXY) First I'd lick off all the
cream and give you my special fudge
topping.

Audience **whoops** it up. **PAN TO Bachelor #3, Peter.**

PETER

(SEXY) Well, I would try to eat you
really fast before I got flaccid.

The audience is dead silent.

INT. GRIFFINS' CAR - DAY (BACK TO SCENE)

LOIS

I'll be fine. The Don won't allow
violence at his daughter's wedding.
All we have to do is blend in.

PETER

No problem.

FLIP TO:

EXT. OUTDOOR WEDDING AREA - A LITTLE LATER

Lois nervously watches as the CROWD stares at Peter, who is on stage with a microphone.

PETER

(SINGING) "Oh, Mandy, you took what

I had without asking..."

Several MOBSTERS reach into their pockets for their guns. A couple of MUSICIANS move from behind Peter, out of the line of fire. The mobsters all elbow each other and murmur **"Remember, no violence."** Peter spots the Don walking into the mansion. He **drops the microphone** and takes Lois' arm. Then he stops for a second and goes back on stage to finish his song.

PETER (CONT'D)

(SINGING) "Oh Mandy, you came and you

saw and you conquered!"

Peter takes a bow, even though there's no applause.

INT. DON'S MANSION - DAY

Peter and Lois are standing at the end of a long line. They look around. Peter spots someone in line behind him and covers his mouth, really excited.

PETER

David Schwimmer?

DAVID SCHWIMMER turns around.

DAVID SCHWIMMER

(EMBARRASSED) Yeah, hey.

PETER

What are you gonna ask the Don for?

DAVID SCHWIMMER

World peace.

David and Peter both **laugh**.

DAVID SCHWIMMER (CONT'D)

No, seriously. I just want to be in
one good movie.

DON'S ASSISTANT

Number thirty-four! Thirty-four!

Everyone checks their little pink tickets.

PETER

(HOLDING UP TICKET) Right here!

The Assistant **clicks** the "Now Serving" sign to "34," then lifts up a velvet rope and gestures Peter and Lois towards the Don's office. Peter takes a **hit** of breath spray, then begins to apply deodorant.

INT. DON'S OFFICE - DAY

Peter and Lois sit down in front of the Don. The Don is sitting behind a massive desk. He appears to be stroking a cat on his lap, but on closer inspection, he's actually grating a block of cheese.

DON

Peter, my good friend. How good of
you to come and show your respect, on
this, the day of my daughter's
wedding.

PETER

Yeah... sorry I didn't bring a gift,
but the stores were all mobbed
(QUICKLY) organized crimed (QUICKLY)
crowded.

DON

(RE: LOIS) Who is this enchanting
woman?

PETER

This is my wife, Lois.

Peter backs away from Lois, plugging his ears and cringing as he waits for the bullet to hit her.

LOIS

Your honor. Sir. We've come to--

PETER

(IGNORING HER) Listen, your Don-ness,
I got a little favor to ask you.

LOIS

Peter, I thought we were a team.

PETER

Let me handle this...

DON

Go ahead. As you know, I am
obligated to grant one favor on this,
the day of my daughter's wedding.
But I hope you do not mind, while you
ask me for this one and only favor...
I will sit here and enjoy this very
fine tiramisu.

PETER

Ooh, can I have a piece?

DON

Of course.

The Don hands him a piece, then gestures to his Assistant.

DON (CONT'D)

Next!

The Assistant shoves Peter and Lois out the door.

EXT. OUTDOOR WEDDING AREA - DAY

Peter is still enjoying his tiramisu. He notices Lois glaring at him.

PETER

What? (REALIZING) Oh. We're a team.
Sorry. I should have asked for two
pieces.

LOIS

Peter! I'm going to be killed! Does
that mean nothing to you?

PETER

Geez, Lois. It means everything to
me. Oh god, what have I done?

Suddenly, the BRIDE and GROOM come running onto the lawn,
followed by the Don.

BRIDE

I'm not marryin' you!

GROOM

Well, I'm not marryin' you, you
spoiled guin-- (OFF THE DON) Oops.

DON

My daughter, what is the problem that
you are having on this, the day of my
daughter's wedding?

BRIDE

Larry wants to whack someone on our
honeymoon!

GROOM

Hey, it's my job! I killed a lot of guys to get where I am today and now she wants me to just forget about my career and skip off to Niagara Falls!

Peter steps forward.

PETER

You two should stop fighting and listen to each other.

BRIDE & GROOM

Huh?

PETER

You heard me. See, marriage is a partnership. If you really love someone, you gotta work together. (LOOKS AT LOIS, SOFTLY) As a team. I... I learned that the hard way. I didn't listen to what my wife had to say and now she's as good as dead.

Lois touches Peter's hand. She starts to tear.

LOIS

Oh, Peter...

BRIDE

That's awful. Is this your wife?

PETER

Yeah. That's Lois.

Peter pulls away from Lois, plugging his ears and cringing as he waits for the bullet to hit her.

The Bride and Groom look at each other. They both have tears in their eyes. So does the Don, and all the MOBSTERS in the crowd.

BRIDE

(TEARING) I guess we could postpone
our trip.

The Groom looks at Lois and starts to **laugh**.

GROOM

We won't have to. I don't believe
this. (POINTING AT LOIS) She's the
one I'm supposed to whack.

They all **laugh**. The Groom starts to take out a gun.

LOIS

Oh, my god!

DON

Wait!

Everyone freezes. The Don turns to Lois.

DON (CONT'D)

Away from the cake, please. (GESTURES
FOR HER TO MOVE) Please.

Lois is indeed standing too close to the wedding cake.

LOIS

(DO SOMETHING!) Peter!

PETER

(EMOTIONAL) Please! Don! You gotta
do me one more favor!

DON

Of course. Anything you wish.

PETER

(NEAR TEARS) I love my wife more than anything in the world. Can you make her death quick and painless?

DON

(MOVED) Such tenderness and love on this, the day of my daughter's wedding. Peter, you have saved my family from disgrace. Why don't I just call off the hit?

PETER

(CONSIDERS THIS) Yeah, that could work. (THEN:) Wait. We're a team. (TO LOIS) Is that okay with you? Because your opinion matters, too--

LOIS

(FRANTIC) Yes! Let's get the hell out of here! (TO THE DON, POLITELY) Thank you for a lovely time.

EXT. PARKING LOT - NIGHT

Peter and Lois stand by the valet station. Peter points out his car to the VALET.

PETER

That one over there.

The Valet goes for the car. Peter turns to Lois.

PETER (CONT'D)

Well, I think I handled that pretty good. But I would like a second opinion.

LOIS

(GUSHING) Here it is.

She kisses him. Their car **blows up**.

PETER

Oh, my god! Our car!

The Groom runs over to Lois and Peter, who stand wide-eyed with disbelief.

GROOM

Oh, man, am I glad I caught you. I almost forgot, don't start your--

He notices the burning car.

GROOM (CONT'D)

(BEAT) Hey, thanks for coming.

He turns around and returns to the party. Peter and Lois **sigh** and start walking away.

LOIS

This is awful.

PETER

Aw, it's not so bad, Lois. I learned my lesson. And best of all, nobody important got hurt. Hehehehe.

THE END